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Comment

A redefinition of the factors that make us Black and young and globally interconnected

by Verda Cook

As the links between distant worlds thicken, every aspect of all cultures begin to alter and transform as a direct or indirect consequence of this process called globalization.

The diaspora of African people have not been overlooked. The tentacles of world communication continue to expand, and as a consequence, the multiplicity of "Black" identities evolve and consolidate with increasing speed.

In the past generations, Black youth took on the identity created for them by their communities. There were distinct differences between African-Americans and African-Canadians. The Black person from Nova Scotia considered themselves distinct from their counterpart raised in southern Ontario. A Trinidadian-Canadian was nothing close to a Jamaican-Canadian.

The concept of a universal, homogeneous "Black culture" was in reality unattainable. It had been conceptualized and often attempted throughout history, but rarely had it succeeded.

Today, a "Black youth culture" has emerged from the rubble of this new, uneven consolidation. A youthful "Pan-Africanism", not based on any political agenda, but choosing as its leader American mass media.

via satellite and many stores cater to the French versions of Black urban fashion.

The rich of Kingston and Pôrt-Au-Prince fly to Miami for weekend shopping sprees, stocking up on the latest trends and bringing a distorted Brooklyn home with them.

The global process, despite its claim, is as far-reaching as your finances. The international upper classes have priority status on American culture but slowly, it trickles into the domain of the rest of the world's youth. The Hip Hop Nation has an attraction few can resist.

'SHOOTING UP' MTV

Despite outwardly claiming an "in your face" Blackness, the concept of "Black youth culture" is, in actuality, the money-making brain child of a small number of American corporate elites. The vast majority of which are white men.

Most of the profits made in "Black" music, "Black" clothes, and "Black" shoes go directly to the predominately white and unquestionably rich.

In the hopes of making profits, they have descended upon the Black market, in a contemporary version of the historic financial exploitation of African peoples.

Disguising fierce consumerism with the mantra of Black pride, certain fleeting fashions, certain types of music and a corresponding philosophy emerge onto the global market to claim exclusive possession of "Blackness."

'Keeping up with the Jones' or perhaps more relevant, 'the Jacksons', is increasingly a breath-taking feat. To be an unquestioned member of the Black youth community seems to require hours of watching BET or MTV, or HOT97 or

the NBA on NBC. It mandates brand new kicks that need to be replaced not when they wear out but because they're played out. It requires a familiarity with every new release. It demands wearing Tommy, Polo, Fubu... The expression "Black and beautiful" has sadly taken on a materialistic connotation.

Except for a few notable exceptions, Black music artists, athletes, actors and models, feed off the desires and dreams of many underprivileged children. They cruise by our TV screens, in shiny limos, and drink champagne in the crystal pools of white mansions.

More than ego trippin', they're blatantly teasing. Flashy as never, their images entrance Black youth, leaving them impotent and enthralled by an unattainable wonderland. A sugarplum fantasy where Black people are the majority, powerful and conspicuously rich. And sadly enough, spend their money playing golf and organizing lavish parties for 500 of their most beautiful friends. They act out a make believe world of splendour without any social consciousness, in an often eerie rendition of upper class white ideals.

At the first committee meeting, to plan out this year's Black History Month issue, we set out to 'deglitz' this 'black youth culture' which we are undeniably a part of.

The possibilities created by this new global alliance are, however misdirected, exciting. A critical mass of young Black people are finding a common identity; a unity that could become politically powerful.

This year's issue attempts to reclaim the factors that define our "Blackness."

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ALL AROUND THE WORLD

In Capetown, youth of all colours hungrily tune into radio stations playing the same Black American music as stations in Montréal. The R&B section of most record stores there outdoes most of ours. Through fashion and music magazines teenagers see African-American culture and create themselves in that image.

The children of wealthy West Africans receive MTV Europe and Fresh Prince of Bel Air

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Judgement Calls

Rape trial demonstrates obvious prejudice

by Ogochukwu Okpala

On Tuesday, January 28th two Haitian men, Patrick Lucien (24 yrs) and Evens Sanno (23 yrs) were convicted of sexual assault. Instead of time behind bars, they were given 18 month sentences to be served in the community as long as they respected such conditions as not attempting to contact their victim and respectively fulfilling 100 hours of community service.

The judge, Monique Dubreuil, gave the light sentence partially on the grounds that Haitian culture dictates how the two men related to women, that the two men do not pose a threat to society and that the assault was not against a juvenile (the survivor was 18 at the time). Dubreuil stated that "the absence of regret of the two accused seems to be related more to

the cultural context, particularly with regards to relations with women, than a veritable problem of sexual nature."

Further, after noting gratuitously that the victim was Black, Dubreuil questioned whether the young victim was not curious and fascinated by the Haitian community of Montréal. Dubreuil's statement in part was based on speculations that the survivor of the assault had been interested in sexual relations with one of the men, and had changed her mind only when she realized they both intended to have sex with her. The judge later described the

two accused as strutting, swaggering types; bantam roosters sure of their charm.

This assumption sets a dangerous precedent as it places the responsibility of the crime on the shoulders of the violated rather than on those of the violators.

Backlash

There was an instant backlash from within, and outside of, the Haitian community as many felt that the judgment

stigmatises and stereotypes Haitians. One fourth year McGill student said, "I would be insulted if I were Haitian. They are trying to say that it is permissible to rape women in Haiti and the very notion is preposterous. Also they were tried in a Canadian court. Why are they applying these dubious standards which are not even in place in Haiti? Does this sentence mean that if I commit a crime and can prove I am from a crime-ridden soci-

ety, I will be let off with a tap on the wrist?"

Further, Dubreuil had no basis for her contention that Haitian culture permits or condones violence against women. Evelyn Margron, editor of a women's-rights newsletter, felt the judge "is saying that Haitian women assent to being sexually assaulted. It is as false in Haiti as elsewhere."

The judgment is an affront to the victim, to the Haitian community, and to women everywhere.

The law is meant to protect everyone from sexual assault, but there have been previous trials.

Moreover, with regards to this case many have postulated that if it were a white woman that was raped, the sentencing would have been a lot less lenient.



It never ceases

Ignorance in the classroom

Althea Rivas

It never ceases to amaze me that, in this day and age, basic aspects of Black culture are still so misunderstood.

A prime example took place last week in my political science tutorial. We were discussing the AIDS problem in the Third World. Of the three presentations, two concentrated on countries with predominately Black populations, Zimbabwe and Haiti.

The first presentation claimed that it was 'cultural' for men to have several sexual partners. The other declared that 'cultural' attitudes placed women in a subordinate and passive position, thus preventing them from asserting control over their sexuality and particularly from suggesting safe sexual practices. This, they felt, contributed to the AIDS problem in those countries.

I instantaneously saw the racist, paternalistic nature of the comments, suggesting that per-

haps they were confusing socio-economics with 'culture'.

The AIDS crisis is an issue world wide. It affects those universally who lack access to sufficient health care and health education. Why is it, that in dealing with the Third World, it suddenly becomes a question of culture?

Being from the Caribbean, I know first hand that most Caribbean women are not passive. There are individual cases in which this type of male dominance occurs but in the 1990's, it is not typical, and definitely not intrinsic to Black culture. In fact within Black communities, women are often the strength that hold the family together.

The problems of infidelity and sexual or physical abuse in Canada are seen as social problems. They are treated as flaws in the system, not the norm. Conversely, North American analysts deem abuse and male

dominance a cultural fact in most developing countries. This strain of thinking continues the theme of the "uncivilized native" that engages in barbaric practices as part of their cultural philosophy.

Stated like this, most people would probably denounce this form of misconstrued prejudice. In this class however, the rest seemed to accept these comments as well known facts.

This was not an isolated incident but a common occurrence. It's an experience many Black students at McGill encounter regularly. Subversively racist comments are made by professors and students alike fairly often. They are scribbled in notebooks and accepted. They are probably internalized and repeated by others whose knowledge of the Black culture is limited. The ideas spread, creating negative stereotypes and contribute to racism and racial con-

flict.

In class, I feel compelled to say something, but afterwards the attitudes of my classmates increase my frustration. I often receive the look of disbelief or pity. Then of course there is always the one racist in the class who tries not just to substantiate the racist comments but expand on it.

I have quickly learned that racist paternalistic ideas abound here, at one of the most respected universities in North America. They occur despite the many 'ethnic' clubs and events at McGill that some believe negate the potential for educational racism. What people need to understand is that an integral part of being cultural sensitive is not just knowing the what of another culture's traditions, but the why.

Changes for the future

One formal complaint from a coalition of Haitian community groups about Dubreuil's decision has been received by the Québec Judicial Council. Furthermore, there has been a call to train judges in "social phenomena, ethnocultural components of society, sexism, racism, myths and stereotypes; all of which can influence judgments."

A lawyer, Julius Grey, pointed out that a diverse society such as Québec can become overly sensitive to cultural differences and can lose sight of some basic common values. Given that we have been ostensibly multicultural in our attitudes and obsessed with recognizing different values and cultures, it is sometimes too easy to forget to talk about common values.

Indeed, we do need to focus on the basic human values that we all hopefully still share. Rape and violence in all manifestations are heinous crimes in any culture and should be punished as such.

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Black On The Runway

Does the fashion industry *misuse* the *'Black aesthetic'?*

by David Bassiouni Jr.

In Steven Spielberg's "Amistad" the lead character of Cinque is played by Djimon Hounsou, formerly a Herb Ritts model and a veteran of Janet Jackson music videos. Having stripped him of his Prada and Moschino, it seems that Spielberg then outfitted this runway specialist in what could only come from a Jean Paul Gaultier collection, the retro-Slavery piece, a simple but elegant mustard-brown loincloth. Fashion jokes aside, you could say that in his hiring of Hounsou, Spielberg made a trendy move. Perhaps the director did not know it, but he was trading in on fashion's 'look of the moment,' a look which celebrates ebony-Black exotica in models such as Alek Wek and Tyson. Though the intimation of 'going native' strikes an eerie chord here, neither the Fashion houses or their supporting cast of photographers and models are saying so. For now, it is simply a 'look', a glamorized portraiture of pure Black and one which has seldom been so marketable until now. The use of the Black aesthetic, whether in personnel or style, is widespread in the world of Fashion and its lucrative potential is proven by such names as Tommy Hilfiger.

One of the most prevalent rumours in the Black community maintains that Tommy Hilfiger resents young urban Blacks popularizing his clothes. Another rumour contends that Ralph Lauren despises the wearing of his preppie threads by young hoodies. Yet another one is that Donna Karan abhors the appearance of her clothing line on Blacks. These rumours also claim that these outrageous confessions took place on, of all things, "The Oprah Winfrey Show". Now, we may never know

if these designers actually really uttered such statements or whether they still do so in private. But if they are true, it is a huge irony that White fashion auteurs scope "the streets" for the newest trends, appropriating the pre-eminent image of the day and then claiming that they resent the popularity of their sleek, street inspired designs among the very groups that inspired them. Financially, companies are certainly not suffering from this practice. If Tommy Hilfiger's total American sales figure from last year, a total of \$450m.

Fashion rests upon derivation and it is clear that there is tremendous abuse of the Black market and of the Black aesthetic in general. An example of this practice is easily found in Tommy Hilfiger. The New York based designer actually hires a committee of young, urban Blacks to give its opinion on new designs while also keeping the label connected to new trends on the street level. Ralph Lauren's Polo Sport line has as its main model, Tyson Beckford, a product of Harlem's Hell's Kitchen and now the owner of the world's largest male modeling contract. The appearance of Tyson and other models such as Naomi Campbell and Alek Wek is indicative of the return of glossy Black as the fad of the day. The Black image is glamorized but not on terms that are set by the Black community itself. The black community may create a particular style but behind the final spattering of gloss and glitter, monetary control and creative direction are

being usurped by established, non-Black fashion labels. Today, only New York City's Willie Smith and Byron Lars, both black designers, emerge as runway designers who have 'made it'. Ultimately, the uninterrupted refashioning of the Black aesthetic conceals a troubling relationship between source (the streets) and final product (the runway). The glamorous ending is one where the 'native' ebony sheen of an Alek Wek is rendered in stucco.

teens take up that look. Meanwhile, urban style is now the expensive preppie look of Polo Sport and CHAPS or the Hollywood vogue of Versace and Dolce & Gabbana. The 'playa-hustler' images seen in much of rap today convince many of a rich life which labels and accessories are seen as reflecting. As Sean "Puffy" Combs, the Founder & President of Bad Boys Records states: "[sic] You may never own an entire suit but at least you can buy a Versace shirt." Aspirations toward this life of rocks, gold cards and Mercs has

many even forgoing the emergent Black urban outfitters which are many but are not yet established or lucrative in the long term.

It is often the case with progressive Black designers that there is an attempt to de-glamorize and establish a more conscious agenda. Under the guidance of designer Karl Kani, Cross Colours, the urban fashion powerhouse of the early nineties, expressed a message of multicultural harmony. More recently, the Charleston, S.C. based duo of Sherman Evans and Angel Quintero

launched NuSouth, a label with another sobering take on style. Their distinct logo is that of the Confederate Flag with its red and white inverted into the pan-African sequence of red, black and green. Along with their marketing savvy, NuSouth are urging a new responsibility, a reclaiming of that aesthetic imperative which Quintero confirms: "It's about

unification, not polarization." The idea of maintaining style without excessive glamour and without risking the fatal sell-out is similarly attested by FUBU, the brand endorsed by rapper L.L. Cool J. FUBU deciphered is 'For Us By Us' and it is yet another in the emerging line of politically informed and economically adept Black designers striving for competition on their own terms. In just three years, the FUBU brand has gone from a fashion trade show display to Macy's to a subtle plug via L.L. Cool J's baseball cap on his GAP advertisement.

Though urban Black designers are many, and one can name Karl Kani, Wu-Wear, Mecca, Phat Farm, Pelle Pelle, Naughty Gear, Varsity and others, they are still not as popularized as established names such as Hilfiger, Nautica, Ralph Lauren and Versace. The street tough statement of a brand like Southport is easily neutralized by the nouveau-riche glare of a Versace print-shirt. The street aesthetic, meanwhile, is eagerly taken up by white middle class kids. New designers like NuSouth face a powerful fashion cartel which they believe is "pimping" the Black community. As far as NuSouth is concerned, co-designer Sherman Evans puts it as such: "A \$25 Hilfiger T shirt means nothing. This is an empowering message for us, by us and about us." Still, until Black labels such as NuSouth grow nationally, Hilfiger and Lauren will eagerly trade in on their market base, hone in on the fashion mode of the day and conduct more experiments in glamorized Urbana. As in Spielberg's Amistad, these companies will seldom spurn their yearning for 'going Native' or forego their impulsive drive for fetishization.



GHETTO GEAR TO THE CATWALK

The emergence of Hilfiger Sport, DKNY and Polo Sport are indicative of niche marketing, a recognition that sporting clothes sell very well in a certain market sector. Ironically, it is not only the Black market which revels in baggy jeans and neon jackets. Rather, a cross-migration of style has made for the current state in which white teens and Japanese

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by Aymeric Saha

It was in March 1997, on a regular day on campus that I had ran into Serge Mayaka, a student from Kenya and last year's President of the McGill African Student's Society (M.A.S.S.). Looking very tired and consumed as preparations for "Africa Week 97" were well underway, he took the time to explain to me what the event's theme: "Stereotype vs. Reality" implied.

Apparently the motive behind the event was to counter the sometimes deficient and ignorant generalizations of Africa as the land of all miseries, famines, civil wars and jungles. "They do not know what Africa is all about" explained Serge with disgust and regret. He added, "we represent Africa here, and we are the only ones who can change the stereotype views of Africa." But listening closely to what he said, I wondered if we have also lost faith in our continent. Is there really any hope for Africans in Africa? Or is he and most Africans abroad fated to stay away from home as economic or political refugees.

Around this time of year on campus as we begin celebrating Black History Month 1998, preparations for April's "Africa Week 98" are already taking place. Once again, as campus tradition dictates, M.A.S.S. members will sacrifice long hours of practice and energy preparing for what has become a sacred event for the club. They are committed to present Africa from an African perspective

because they firmly deplore the way it is habitually presented by foreign media mostly attracted by horrifying pictures and stories from the

continent. They want to show the bright side of Africa that they say is so often overlooked.

Are they for real or are they doing it for the sake of looking, and appearing African? Do any of them ever really consider returning home a viable option? Is there any hope in Africa to attract back its children, or has its current dilemmas made it a land of youth migration for good?

Some individuals perceive Africans here in Canada as the ones who have made it, having successfully been able to escape the hope-

lessness of their home country to find the good life in North America. This belief is embellished by the easy access to a wide variety of consumer goods, stronger economies and a minimum social security safety net for residents. I decided to investigate the question...

"Instead of staying abroad and complaining about the deficiencies and inefficiencies of the continent and of the ruthlessness of some dictatorships, it's time for the new generations to take an active initiative in making the necessary changes that would help Africa become a better place for all."

My first stop was at Gert's on a Friday evening where I was indubitably sure to find Andrew Gitthaiga, another native Kenyan, studying Economics and Finance. A.G as we call him was enjoying his regular pitcher of beer and a NBA game. He saw me approaching, and called me up with a smile.

"Oh yes, I know I am going home" he asserted with an incisive look on his face as if it was his only motivation in life. "Why?..." he continued "because I'll be more of a success at home than I'll ever be in this place. With the educa-

tion I get here, with the work experience of working in a western market, I'll come back home with an edge and better understanding. For example, in Kenya I might be the pioneer of innovations that are currently occurring in the Canadian financial markets."

It was clear that his intentions were to just get his education and return home to become a "bloody rich man" (in his own words).

As we were exchanging thoughts, Serge suddenly appeared. He is now a graduate student in continuing education, doing a certificate in information systems. I asked Serge if he had any hope for Africa. He replied, "Yes, I have hope, but I don't think it is a grass root thing." Accordingly, the new generation of Africans now studying abroad have a tremendously vital role to play in the faith of their continent.

Instead of staying abroad and complaining about the deficiencies and inefficiencies of the continent and of the ruthlessness of some dictatorships, it's time for the new generations to take an active initiative in making the necessary changes that would help Africa

The efforts must come from 'top down' explained Serge, "successful people having the power and influence to change the mentalities, institutions and the way Africans do things. Yes I see myself as part of that power. I personally want to create a college for business and technology."

We ended our conversation by all agreeing that it would be terribly sad if the poor African economies and families spent so much of their meager incomes on the education of their children abroad, and didn't even see the fruits or expected returns of their investments.

Professor Frankman of the Department of Economics added that it was crucial for the African students abroad to return home, and that they represented a great resource to the economic development of the continent. His thoughts were centered on the notion of "brain gain", knowledge that these new generations bring along as they return home. The Professor also noted that the connections that these young persons would have developed in the industry, finance, and political cycles in the rest of the world were also of great importance.

My thoughts on the issue were

further enriched by African women on campus. Selim Ablo, a history student from Ghana felt "Africa needs my woman power, I can be more of a help there than I can be here." Ablo was therefore in total agreement with the remarks made earlier. She thought that it was important that upon their return home, after a long stay abroad, that these new generations maintain their African values. The tradition of having large families that includes all siblings, cousins and uncles living and helping each other very closely, and the notion of total respect for the elderly.

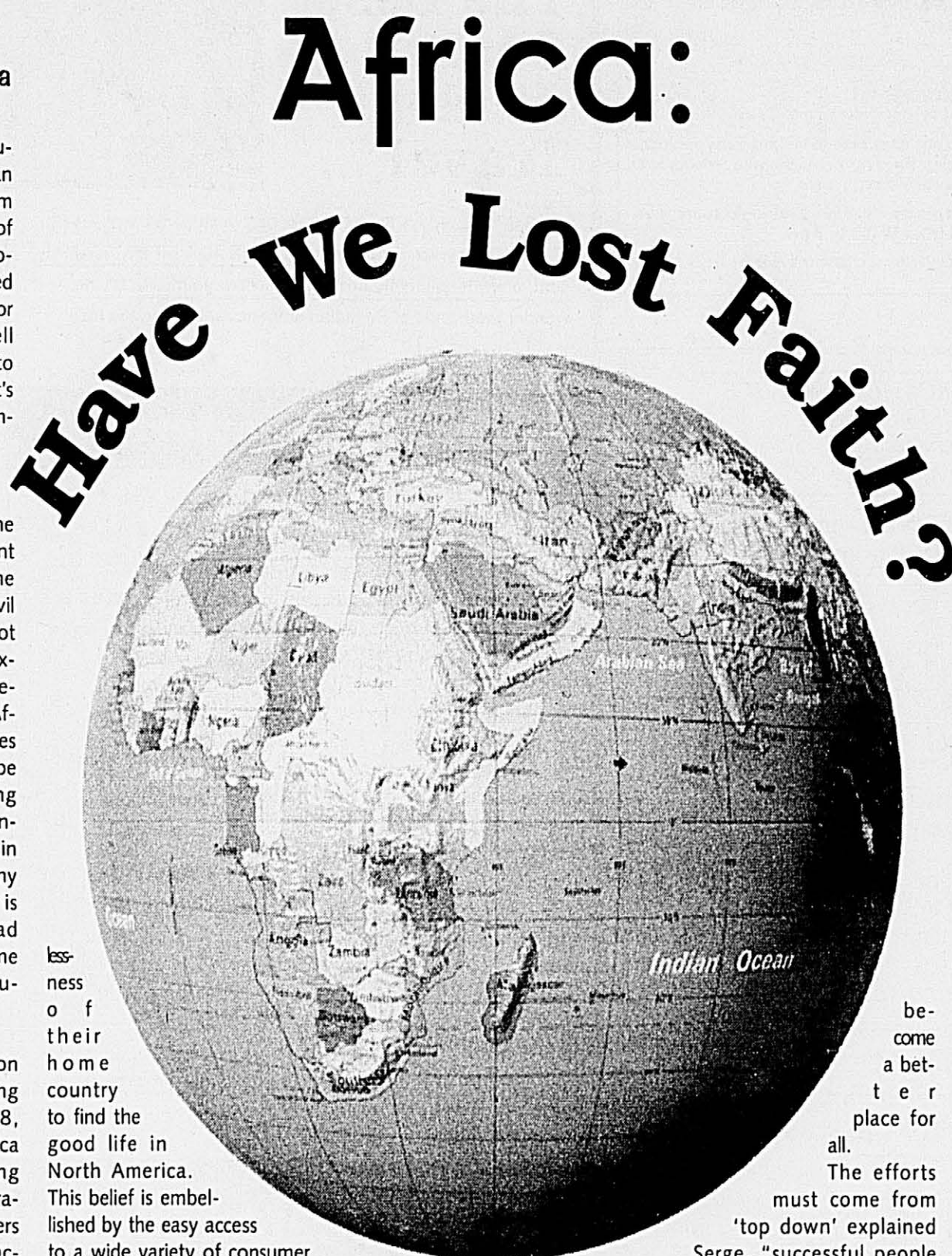
I must admit though that I was quite surprised with the remarks of Anne Mazimhaka from Rwanda and Uganda. She has now been living in Canada for the past twelve years. She explained to me that her passion was international law, and that although she has spent most of her life in Canada, she always knew that it was only temporary. Although her country has suffered one of the most cruel and bloody crimes of civil unrest and genocide in recent history, her hope of returning to the homeland she left at the age of only seven have not been put to rest.

One must admire the great deal of courage and dedication that was going through the mind of this young African woman as she reflected on her thoughts without any sign of intimidation or fear. "I'll like to go back and find the people responsible for war crimes, genocide, find them and prosecute them. I'd like to contribute to that" she declared.

Some are motivated by the opportunities to get rich in Africa, the power, respect, influence they will command to drive societal changes drastically needed for economic development. Others are directly interested in making a change in such fields as human rights, social services or politics.

Others who have never lived in Africa for more than a year, like Joy Asibey whose parents are from Canada and Ghana, could be attracted by African values, culture and people. "Here everybody is so distant, and you can live better there [Africa] than you can here [Canada] with less need of money" she explained.

Although their answers justifying a return home centered on different objectives, one major response, always repeated, was for the love of the motherland poor or rich. As well as the pride of being who they are, Africans with all the values attached. Lets all celebrate this pride as part of Black History Month.



The Smooth Criminal at McGill

A discerning look at McGill's inadequate African Studies programme

by Yohei Igarashi

It is in the hesitated answer, the brief, fleeting facial expression, and the intangibles that racial tension manifests itself today. Like a clever criminal, it leaves no concrete evidence, nor solid proof. The unsolicited detective can no longer look for the directly bigoted posters, but rather must pay special attention to the inconspicuous mannerisms of the criminal. And sometimes, it is the unintentional innocence and ignorance of this criminal that victimizes others who were born in a different shade of nature.

Located in an urban center, and being the main motive in the joining of an international community, McGill University seems to be the last on the suspect list of racial inequity. There are many races represented here, but since it is Black History month, I inquired on the observations of some prominent members of the Black community to see if perhaps McGill University is not the smooth criminal in this limited case for Africans, African-Canadians, and other Blacks.

Even after barely scratching the surface of McGill's guilt regarding racial bias in its educational ways, a lack of Black representation is clear.

Black Representation on staff

I spoke to Hirut Eyob, a full time 3rd year McGill student who sits on the Committee of Africana Studies (made up of 15 students). The job of this committee is to monitor the African Studies program. It receives support from the Black Students Network and McGill African Students Society.

Her word of choice for the Black representation on staff was "ridiculous." She explained, "there is a program for African studies, but not one full time African professor in the programme..." Now this seems ludicrous especially since "women's studies has, of course, plenty of women professors."

The lack of Black professors teaching at McGill, is a prob-

lem, yet it can only be changed if the current professors are visibly doing a bad job, especially in dealing with issues concerning Blacks and Africa. This according to Eyob happens to be the reality though.

"I took a feminist theory course a few years back, and a part of the course was dedicated to Black women," says Eyob. "The professor was obviously uncomfortable dealing with this part of the course...she didn't know whether to refer to female Blacks as 'THEY' or 'US'."

"If it was a Black professor teaching it, I think it would have made a big difference to me," she added. "I didn't feel I was being properly educated about myself, and as a student who pays like everyone else I have a right to learn."

Good point. And the list continues. Eyob mentions that in her International Relations course, Africa was hardly mentioned, as well as other courses where African issues and history were considered "extra

for, and oblivious to, the pressing issues of today. Especially

"The people make the history, not the institution. I think

McGill University; that is, the advantages of Concordia University. The crimes of ignorance committed by McGill has driven students to the more sensible courses and curriculum of Concordia.

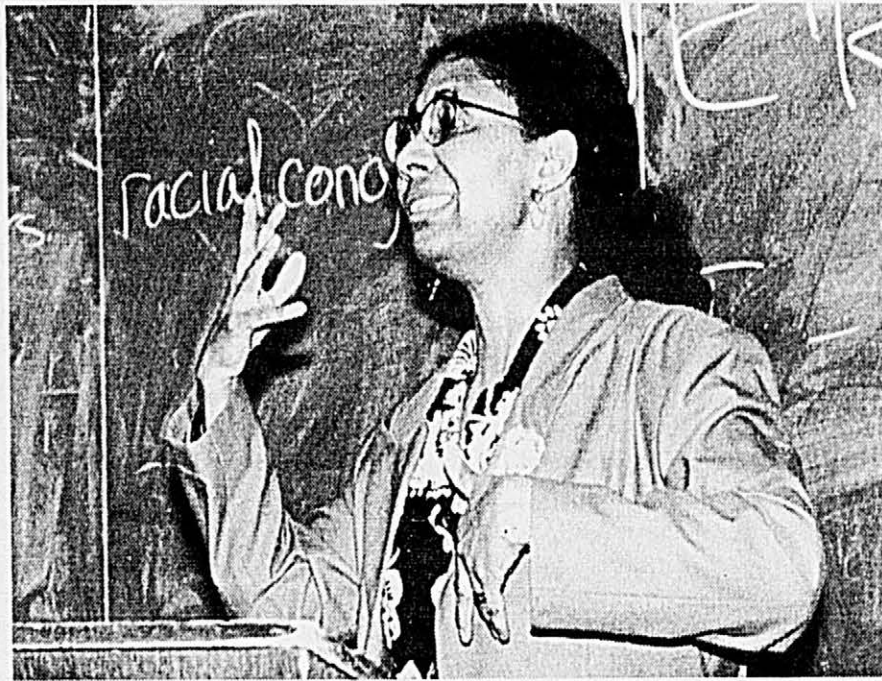
In outlining the shortcomings of this university, she mentions the college across town as if it were a salvation, but keep in mind a salvation she should not have to be seeking on the other side of town. She asks, "Why is it that I have to go to Concordia to take

a class in Politics of Africa?"

She continues, "Concordia has better classes than McGill, especially those relating to Africa... it's part of the curriculum there."

Harewood sees it the same way. But he brings up the unseen aspects of a better education, besides new courses. According to him, Concordia is also on the same wavelength as the students. He explains, "there's a feeling that the institution [McGill] isn't in touch with students... Concordia is more media-relevant, it's kind of in the air, an intangible thing". He adds, "People feel that Concordia is more in touch, whereas McGill is the more exclusive, elitist institution since it is well established and with the good reputation...these bonds between the school and the students must be recreated, or rejuvenated."

Publicly denouncing certain races occurs less these days, as the criminal seems to have infiltrated hiring practices, and omitted racial issues in relevant classes. The criminal is hardly discernible to the eyes except to those who don't want to see it. Does McGill have certain racial inclinations and priorities? Clearly.



issues dealing with African culture, and history in courses where specific attention should be paid to these topics.

Adrian Harewood is the station manager of CKUT, he graduated four years ago, and

the university has taken many positive steps, as it should have, but it's important that some kind of leadership or organizations react, and be proactive... not waiting for things to happen, but assessing the situation, recognizing weaknesses and strengths and trying to move forward," says Harewood.

He also suggests an unfulfilled duty on the part of McGill to present students with a "well-rounded education." He says, "In the world, McGill has an international reputation, mainly because of a very strong medical faculty, and for the university to deserve this status it's incumbent, its responsibility is to provide the best education."

Eyob is active in the Black community through the Africana Studies Committee. As well as trying to get a chair for the African Studies Program from the university, the group strives for such courses as an Africana Political Science course.

Is Concordia the Answer?

Both Eyob and Harewood brought up another issue for



credit."

Who picks up the slack?

It is an outrage that students feel that the educational system of McGill is unprepared

though he started out at McGill he did not finish his studies here. Having been an active member of the Black Students Network and other organizations then, he explains that the students have to be on their toes.

THE POLITICS OF THE POLITICS OF MONTREAL NOW

by Patrick Moss

On an average day, one can encounter several facets of Black Culture that heavily influences our environmental tapestry. On the bus, there are snippets of hip-hop coming through a walkman. Rap artists may very well be playing at the Medley or Metropolis that very night. Retail corporations such as Helly Hanson and Tommy Hilfiger cater to what they believe to be the urban African experience, while Caribbean Fiction is a credited course at McGill University. Certainly this represents progress from the days when African Americans had to struggle simply to be served lunch at the same counter as whites approximately forty years ago.

While art forms within the musical, fashion and literary mediums may be stimulating and in many cases profitable for Blacks, the world of visual arts continues to revolve around the traditional European (i.e. white) aesthetics. The result, according to American cultural theorist Maurice Berger, is that the United States experiences a lack of exhibitions, galleries and certified museums focusing on art by African-Americans and Blacks in general.

I found that conditions were not any better in Montréal, the second largest city of a country that prides itself on its official multi-cultural status. The cause of this marginalization may lie not only on the major museums but on the communities themselves. In order to fully grasp the complexities of this situation (which I still do not), in the words of Anthony Joyet, a Montréal artist born in the Caribbean, one must first "understand the politics of art."

Complex Structures

Indeed, how an exhibition comes to life in a major museum is an elaborate map of obstacles, and provides a prime example of what Joyet was referring to. Museums require curators to overlook their daily activities and to develop the exhibitions. There are proposals for exhibitions, which emanate either from meticulous research of

other art venues & styles or from galleries & communities wishing to expose artists/art forms which they deem worthy.

Furthermore, any work to be exhibited must fit the mandate of the museum in question. There is a board of directors that sifts through all the proposals and discusses their potential validity. The people who sit on the board of directors are primarily involved in operations external to the museum and are charged with analyzing not only the artistic abilities of the proposed artists but also their budgetary demands, marketability, and of course, how well the proposed exhibition will fit with the image of the official sponsor.

At the bottom of this structure are the artists themselves, who must sometimes wait up to two years before receiving approval. Nowhere does it state in their mandates that racial factors are considered in planning an exhibition, but the works of Black artists simply do not survive this structure.

Lack of Exposure

Montréal's largest and best known museum, The Montreal Museum of Fine Arts (MMFA) has not featured a single Black artist in the past ten years, according to Marc Pitre, the Education and Public Programs Director at the MMFA. There has been one exhibition focusing on artifacts recovered from cultural groups from African nations like Zaire and Nigeria and another one similar to it planned for next year, but no artistic works will be featured for Black History Month or at any other time of the year.

This has transpired despite a

mandate to offer the most universal and balanced programs over a three to five year period. This mandate was formulated in the hope that a frequent visitor to the MMFA over this time period will come away with an excellent understanding of fine visual arts. Commenting on the non-existent focus on Black artists, Pitre believes that his museum "has been fair in the variety of programs that have been produced." Mayo Graham, the chief curator of the MMFA, explains that while the neglect of Black artists is neither deliberate or conscious, the proposals for their work have not been "unique." Graham ensures that she is "just waiting for a great proposal."

The Musée D'Art

nadian History suffers from a similar situation. The museum collects paintings, prints, drawings and artifacts that relate to Canadian and

open to any donations that illustrate a part of Montreal's history.

It appears that the Saide

"When an art museum attempts to display Black culture, it transforms into an exotic zoo. Visitors can gaze upon the rare collections of the African tribes with curious amazement before the rarities are returned to the 'wild'."



PHOTO BY NEIL VERMA

FROM THE "CONTEMPORARY AFRICAN ART" EXHIBITION AT THE SAIDE BRONFMAN CENTRE FOR THE ARTS

Contemporain De Montréal also does not organize anything for Black History Month. The venue chooses to focus only on the quality of works and not to fulfill any political agenda, confides Paulette Gagnon, chief curator at the museum. I learn from Gagnon that the venue has featured Black artists only on two occasions from a total of sixty exhibitions in the past six years. Also, on both instances, the artists were not promoted as Canadian (though both resided in this country).

The McCord Museum of Ca-

Montreal history. However, Black works are minimally featured in its space. To its credit however, the McCord Museum does not have the financial ability to research and seek out the works that would resolve this situation. According to Conrad Graham, chief curator at the museum, the museum does not collect any

works that were produced past 1945, and relies strictly on donations.

Furthermore; "most of the artifacts have come from the wealthy echelon area of society, at the time they were the only ones who had the extra space to properly store the works."

It is probable that there were not too many wealthy African-Canadians living in Montreal just following the depression. Graham recognizes the seriousness of the situation and volunteers that his museum is always

Bronfman Center For The Arts is managing to re-define itself in an attempt to "develop a wider audience and present more diverse programs" explains David Liss, director/curator of the Center. As a result, the center is commemorating Black History Month from February 19-22 with an exhibition entitled "Contemporary African Art." In March, it is also featuring African-Canadian artist Tim Whiten, who focuses on pre-industrial African Culture.

Black Culture as an Obscure Development

The attempted improvements of the Saide Bronfman Center notwithstanding, the larger museums are sending troubling messages to the public. When works by African-Canadians are shown, they are presented not as Canadian but as Black. More emphasis is placed on exhibitions focusing on artifacts of Black culture from other continents than on works by Blacks from the Americas. The result is that the clients and visitors of the larger urban museums will view Black culture as an obscure development from far away that does not encroach upon our own sense of Canadian history. In essence, when an art museum attempts to display Black culture, it transforms into an exotic zoo. Visitors can gaze upon the rare collections of the African tribes with curious amazement before the rarities are

ART AND THE BLACK COMMUNITY

The Underexposure of Black Artists

returned to the "wild."

Juxtaposition of Art Venues

In the United States, notes Berger, these conditions forced the Black communities to respond. Hundreds of venues that focus on "minority art" opened, the best example being the Studio Museum, in Harlem, New York. Founded in 1967, its mission is to study, document, and collect works and artifacts of Black America and the African Diaspora. The existence of such institutions creates the argument that the works displayed in these venues will be looked upon not as "fine visual art" but as "African visual art."

Clement Grant, vice-president of Isart, a downtown gallery that displays minority art while moonlighting as a multimedia nightclub, disagrees: "I'd like to see several Isarts opening up in Montréal. We should not wait for a separate system to change. It has not changed in four hundred years so there is no reason to believe it will change now... we

need to get our own voices and philosophies out there. If they (major museums) do not want to recognize us, too bad."

Thau Weva, an independent art and entertainment producer, organized the opening night of Place-Des Arts' commemoration of Black History Month, entitled "Ebony Rhythms," and is preparing the Saide Bronfman's "Contemporary African Art" exhibit. Weva agrees with Grant that the [local Black] community simply can not rely on others to expose art by minorities: "The only thing we can do as a minority, is to do it ourselves, and wait for everyone else to catch up!"

There is also the issue of broadening our definition of what fine visual art entails. Weva believes that if an increasing number of museums dealing with

minority art open up, it will change how art is evaluated. That once we expand our beliefs of what we label fine visual art, only then will change ensue: "A lot of legitimate forms of expression simply are not being recognized. For example, the art community does not look at graffiti on canvas as an art form." Indeed, "urban" artists like Zilon, who have borrowed from Black works, have expressed difficulty in finding places to show their works.

Vicious Circle

continue to judge visual art based on traditionally white criteria. There are few government-issued programs that aim at recognizing the works by minorities and few conferences are organized to address this lack of exposure.

Community Lacks a Foundation

Amidst the organizational frameworks of the museums, their financial constraints and the misguided beliefs regarding Black culture, our public knowledge of art remains inadequate. It is tempting

"It's problematic in terms of acceptance," he says. "It is true that we are underrepresented. But in our own community we are underrepresented too. Where is there a gallery? We do not have representation in our own backyard. The community needs a foundation, roots, then it will grow, younger artists will know about black artist in the community."

La societe Directeurs des Musee Montréalais confirms that in the greater Montréal area, there are no venues of museum status that primarily focus on minority

country, you are thinking about how to escape the abuses of your leader and governments, you are thinking about where you can get rice, not where you can get paint. People in London may know a lot about art because there is money, but not in Haiti, and certainly not those who are new to this city."

Within this lack of knowledge, Chéry sees new opportunities. Chéry promotes her artists on buses and outdoor fairs, and is planning an exhibition at an exotic plant store.

Time has Come to Recognize Change

Upon visual art we rest our idealistic beliefs that there are avenues of human creativity that transcend time, space and socio-political beliefs. We are brought up with the notion that a good painting will be recognized by the majority as such.

The modern world has forced us to accept the fallacy of our idealism. Some works will be considered better than others because of different educational systems, the varied backgrounds of the artists, as well as modern economics and advertising. Those in power continue to cling to a

narrow definition of fine visual art that has become increasingly ill-suited for a country with a large immigrant population. Those who have realized these inadequacies insist that we must go beyond the traditional views towards visual art, beyond the standard four white walls of the gallery, and attempt to change the marginalization of artworks with solid support from more galleries, writers, artists, schools and agents.

Ever the optimist, Weva believes a slow evolution is taking place that will make the above a reality: "We are at the beginning of a new chapter, the newer generations are attracted by what is different, and they are beginning to recognize that increasingly, my heritage is becoming your heritage, which will become your children's heritage."

FROM THE "CONTEMPORARY AFRICAN ART" EXHIBITION AT THE SAIDE BRONFMAN CENTRE FOR THE ARTS

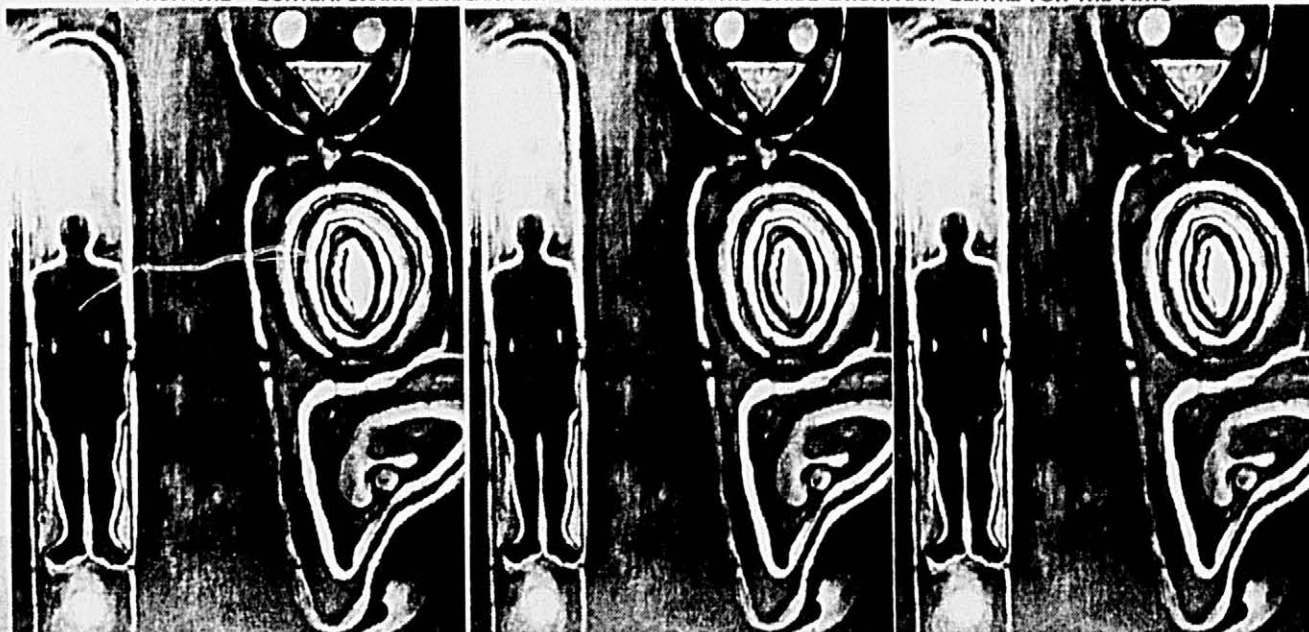


PHOTO BY NEIL VERRA

Despite Weva's confidence in a relatively simple solution, there is evidence that the major museums will not feel the pressure of "several Isarts opening up." In his research, Berger found that "the boards of art museums, publishers of art magazines/books and owners of galleries rarely hire people of color for policy-making positions." It is also well known that within the academic domains, the task of interpreting art is relegated to a eurocentric point of view. Everything from Art History programs in University to arts & crafts classes in daycare mold students into finding excellence only within the European aesthetic.

Grant exclaims, "you are not allowed to tell your own story in your own way."

The result is a vicious circle where the white decision makers

to examine the shortcomings of the art institutions and education systems with the idea that the Black community is simply being pushed aside by a greater power. While the prominence of the European aesthetic does play a significant role in governing the exposure of Black artists, there are other factors to consider.

After living in Montréal for two decades, the Caribbean-born Joyet is well experienced with the social and political isolation that comes with living in a foreign country. As a result, Joyet has given up on the priority of getting his works exposed in the major museums. Rather, Joyet feels that at the present time, it is much more important to focus on the local black community, believing that there is a lack of recognition and support for local Black artists.

art.

Joyet offers an explanation as to why the Black community lacks a groundwork of support: "Mentally, our [Montréal Black] community, is not intellectually aware of the functions of art, artists, and its relevance to the community and to society."

The belief that the Black community does not properly support its own artists is not isolated to Joyet. Mireille Chéry is a Haitian-born art promoter and acts as an agent for artists within the Montréal area. Chéry feels that the Montréal Black community lacks the teaching foundations to help people fully appreciate the developments of the community. Chéry explains that the lack of support and knowledge of art is closely linked with art being a luxury.

"When you come from a poor



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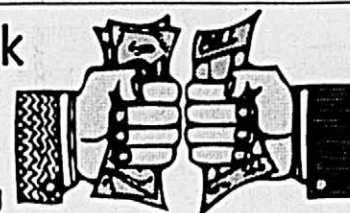
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Growth of a Writer

by Le'Nise Brothers

Since the publication of her first book, *Ain't I a Woman?*, in 1981, Black feminist bell hooks has pursued a remarkable writing career. Interested in the issues of race, gender and sexuality, she has addressed these concerns through her incisive analyses of our contemporary culture. She has also, even more importantly explored the political history and current reality of African-Americans. With characteristic insight, she has examined how sexism is pervasive among communities of her people, and how it is too often an issue ignored in the Black movement for equality (of men) among white Americans.

An innovative and progressive thinker, bell hooks is very much aware of the imperative to move beyond too restricting forms of thinking. She has openly expressed reluctance to fit too snugly into any clear definition, whether that be in issues, lines of argumentation, or even writing style. Her thinking has always been, in nature, expansive, stepping over the boundaries of such stereotypical labels as "Feminist Writer," and their at times increasingly formulaic assertiveness. All the while, however, she has honestly attempted to evaluate the social status of femininity and how it must transcend the oppression of patriarchy.

Wounds of Passion: A Writing Life is bell hooks' latest book. Here, she revisits the genre of autobiography that she first explored in *Bone Black: Memories of Girlhood*, and she elaborates an intriguing combination of third person and first person writing. The topics she explores in this book include parental relationships and Black male-female relationships.

There are many themes familiar to hooks' readers. However, it is the now more fully realized autobiographical vein of her writing that renders the book so compelling. She writes in such an intimate and informal manner that one feels she is sitting in front of you, recounting moments of her life. She says that she "takes a critical reflective look at the experiences that shaped me." In this respect, her growth as a Black woman, feminist and socio-political and cultural thinker is given its herstory.

Some of the most compelling moments of the book are when hooks writes about her grandmother, Baba, the matriarchal figure in the family. As hooks draws power and emotional strength from her, others, such as hooks' father, resent the hold she has on her life. Another key figure in her life is her mother. She admires her

mother's strength, however does not understand her closed-mind, and the way she shuts off her emotions.

Looking at the author's relationships with her family, it is easy to understand why she has such conflict within herself. She felt an outsider growing up, and this theme continues as she moves further through life. She states, in third-person narration: "she [hooks] suffered in childhood. They tried in every way to break her...she was not afraid of dying so even the threat of killing did not break her spirit" hooks shows through conflict within her family, the alienation she feels as they ostracize for not conforming to their ideas of what women must be. This is something that she continues to struggle with as she

leaves the security of her family and moves on to Stanford University.

hooks also looks extensively at the connection between feminism and race, and also finds conflict. While she states that feminism is a worthy cause, she maintains that there are different routes that black women must take in order to achieve their goals. This is because their historical experience has been completely different from that of the white woman. She says, "the shared reality of femaleness does not mean an equal share in powerlessness....race makes the difference. And it is enough of a difference to preclude to possibility of common oppression." She feels as though she is alone in her thinking about the correlation between race and gen-

der, and thus sole in her thinking that black women have endured oppression even further than that of the white woman.

Another central theme to the book is her relationship with the man she calls Mack. hooks' breaks new ground by describing the love affair between a black male and female and she achieves this goal. She shows that it is possible "for a black male and female to have an intellectual yet sexual relationship."

A writer who is so assured in her views runs the risk of detracting certain readers. She persistently sees race as an issue which permeates much of her life. Is this an accurate judgment or a simplification? hooks, in this case, eschews conventional argumentation and instead reflects upon the

experiences that shaped her views. Opening up a debate around her ideas is not the point here; what counts is the link between those ideas and personal experience. This makes hooks' hard-won triumph clear. A woman often secluded and alienated for refusing to submit to the norm, she has come to understand the need for solidarity among those having suffered comparable experiences.

Wounds of Passion: a Writing Life is available in bookstores such as L'Androgyne. bell hooks is the author of several other books, including *Ain't I a Woman?*, *Sisters of the Yam* and *Outlaw Culture*. She has also previously contributed pieces to Z Magazine.

Report of

The SSMU Committee of Financial Affairs Rationale for KPMG / SSMU Strategic Re-Organization

A number of recent articles featured in the McGill Daily and the Tribune have discussed an SSMU re-organization project being developed with KPMG, an external consultant. The mandate of the Committee of Financial Affairs includes advising and assisting the Vice President Finance of the Students' Society in the discharge of his duties. A need was assessed for students to be informed as to why this project is being undertaken and hence the publication of this report.

Last year, your students' society took in revenues of \$2.6 million and spent \$2.4 million on your behalf. Despite the much-hyped price-tag of \$25,000 for the project, this represents an allocation of less than one dollar per student of the society fees which accompany your tuition. The question thus becomes 'what are you getting for your one dollar?'

Our Students' Society has a unique structure and history. Few organizations are as diverse as SSMU, whose services range from providing a comprehensive student health plan to running the annual Frosh program. Management of these various operations is de-centralized and is complicated by the annual turnover of our elected and appointed officials. The organic growth of the Students' Society of McGill University, since it was formally recognized by the school in 1978, has created a dynamic institution with many worthwhile services for its members, but one which leaves significant room for improvement.

As part of this project, KPMG will assist us in reviewing our current operational structure, individual roles, and responsibilities. A key component will be an assessment of how we can improve accountability within the society office, among our subsidiary operations, and to the society members. KPMG offers us an expertise in helping organizations apply 'big picture' vision to their day-to-day operations. They have guided numerous organizations in this type of transition and we are confident in their ability to do so successfully with us.

The question has been raised as to why a professional management consultant is being engaged instead of using McGill resources to make this assessment. KPMG brings to the table an objective perspective as well as extensive practical experience in a variety of industries, including the non-profit sector. These are qualities which are critical to the success of our re-organization and are the rationale behind selecting a consultant from outside of the McGill community.

The Committee is confident in endorsing the contracting of KPMG and the benefits of this project to the members of the society. In allocating this one dollar of your fees, SSMU is ensuring that each dollar that you contribute in the future will be better spent.

On Behalf of the Committee,

Carrie Goldstein
Carrie Goldstein
Chairperson, Financial Affairs Committee

Should you have any questions or comments concerning this matter, please feel free to contact either the Committee or the VP Finance, Duncan Reid, at 398-6802



Naked Truth

National Black Study Challenges Myths

by Colette Chapman

The preliminary findings of the *Canadian Black Communities Demographic Diversity, Mobility & Change: The Dynamics of Black Communities in Canada* were presented in February, 1997 at a press conference held at McGill University School of Social Work. Nearly one hundred people were in attendance including members of the Black community and representatives of the media, and numerous community organizations. McGill Chancellor Gretta Chambers opened the event, followed by words of praise and encouragement from the Honourable Dr. Hey Fry (Minister of State for Multiculturalism and the Status of Women). Jewelle Taylor Gibbs (Zellerbach Family Fund Professor of Social Policy, Community Change and Practice; University of California at Berkeley) placed the data in an international perspective, and was followed by Juanita

Westmoreland Traore (Dean, Faculty of Law; University of Windsor) who discussed the social and legal implications for Black communities in Canada.

The project has two major goals. The first, to provide a comprehensive demographic analysis of Black communities across the nation, with emphasis on Montréal, Toronto and Halifax. The second, to empower local Black organisations and provide tools which will assist them to better represent their constituencies.

STUDY HIGHLIGHTS

Under reporting

The number of Blacks in Canada has been seriously under reported.

A more expansive approach shows that in 1991 there were 504,290 Blacks in Canada —

1.97% of the total Canadian population.

Urban

Blacks in Canada are more likely to live in urban centres than the total population — 98.9% of Blacks reside in major cities compared to the 61.9% of the total population.

Age

64.2% of Blacks are under 35 years of age compared to the 53.2% in the total population.

19.6% of the total population are over 55 years of age compared to only 9.5% in the Black population.

Women

There are significantly more women (52.1%) than men

(47.9%) in the Black population compared to the proportion of women (50.6%) and men (49.9%) in the total population.

Education

Black men are better educated than men in general in Canada and the Black population is as well educated as the rest of the Canadian population.

The proportion of people who have not completed high school is greater in the total population than it is in the Black population.

Poverty and Income

Blacks have a lower average income (\$20,617) than the total population (\$24,000).

Twice as many Blacks live in poverty as compared to the total population.

Employment

Although Blacks comprise 1.3% of the total work force, they hold only 0.9% of senior management positions.

Children and Families

There are twice as many single parent families in the Black population as there is in the total population.

Children make up a greater proportion of the Black population (27.1%) than they do in the total population (21.2%).

For more information or to purchase the *Canadian Black Communities Demographic Project Diversity Mobility & Change: The Dynamics of Black Communities in Canada* please call McGill Consortium for Ethnicity and Strategic Social Planning at 398-6966.

Forging A Dialogue

Improving communication in the African-Canadian community

by Keri Kosuri

Measures are finally being taken to strengthen communication and solidarity in the African-Canadian population on a national level. Entitled, *Dialogue on the Future of African Origin In Canada* (DFAOC) the process will draw roughly 200 Canadians of African origin at its premiere national conference. The conference will be held this May at the University of Ottawa.

DFAOC is built on the construct that a dialogue between African-Canadians from across Canada is essential to fortify democracy among the community and to implement strategies to face today's deteriorating social, economic, and governmental support.

"This is not an organization, it's a process. What's really at issue is generating a process of reflection," said Norman Cook, Director of NGO Division at CIDA, and one of the conceptualizers of DFAOC.

Last year, Cook and other participants met with organizations across Canada representing various communities of African-origin.

They proposed the DFAOC and asked the organizations' permission to pursue the idea.

"The support has been overwhelming," remarked Cook, "Universally, what people have said is 'Thank God, it's about time!'"

The proposed roundtable discussion evolved out of a main discussion paper written two years ago by three African-Canadian leaders. Representing the genesis of the roundtable conference, the paper was circulated among different African-Canadian communities and emphasized the need for such a dialogue.

The paper stated that "To meet today's challenges, Canadians of African origin must become more self-conscious in effectively linking their effort on an ongoing basis. Both self-consciousness and a greater confidence can be achieved through appropriate strategic planning. A dialogue process is required that reaches as many segments of the African origin community as possible."

According to Perez Muranji

Nyamwanje, an organizer of DFAOC, there are three primary objectives to the conference: to create a sense of identification and a renewed sense of common direction; to build links among people, cultures, organizations and regions; and to support initiatives and exchange information and ideas.

"Ultimately, we would like to educate ourselves in terms of who and where we are today and use that information to our own benefit," declared Nyamwanje. She also explained that the three major themes of the conference will be demographics, capacity building, and human and financial resources. Nyamwanje drew attention to the importance of demographic analysis.

"A lot of people are not aware of the different statistic pertaining to Canadians of African origin. We must learn where we stand today," she said.

Cook cites the diverse African diaspora in Canada today as leading to the erection of a wide body of representative organizations for

the communities.

"The demographics of the African Diaspora have changed very dramatically in Canada over the past fifteen years, the diversity has really accelerated," he said.

The visionaries of DFAOC hope that this mechanism will enable organizations representing communities of African origin to be heard on matters of political, social, and economic interest in Canada.

"One of the really important objectives is for those organizations serving their communities to have a voice," asserts Cook. "When foreign aid to Africa was cut there was no voice. When the events in Somalia took place, one of the things that one would expect, when Canadian soldiers are being sent there and are killing civilians, is that the descendants of Africa would have something to say about it, but they didn't."

As part of building resources, DFAOC will focus on having African-Canadian organizations reposition themselves with government. Ethnic organizations have

suffered severe cutbacks on government multi-culturalism funding and DFAOC recognizes the need for such groups to sever themselves from government and become financially independent. Said Cook, "Mike Harris immediately killed all funding for multi-culturalism...The retrenching of government means that those groups have to effectively become more self-sufficient."

For now, DFAOC has sidelined the major issues that people of African origin are confronted with. Instead, it will focus on analysis, evaluation, and boosting participation of all the different groups. Participants believe that this must be done before these issues can be effectively handled. According to Cook, race is not the issue at stake in the conference. The roundtable is meant to be an exercise in the development of democracy and not on Black nationalism "We've stepped back one level methodologically," remarked Cook. "After the conference we will conduct a lot of seminars on those issues."

The Collective versus the Individual

North York MPP Alvin Curling talks politics with Black Caucus

by Terri-Mae Edwards and Marsha Ward

CUP Excalibur

Alvin Curling, the first elected member of parliament to win "the highest vote total in Canadian history" participated in an interview with the Black Caucus members Terri-Mae Edwards and Marsha Ward regarding the involvement of the Black community in the political arena.

Black Caucus: Apart from being MPP for North Scarborough and member of the BCCLA (Black Caribbean Liberal Association), you also hold the title of Critic for Colleges and Universities. What, in a nutshell, does this job entail?

Alvin Curling: When the minister of colleges and universities brings forward any policies, I criticise it in areas where we think it may not work or it is inadequate. So, I do research pertaining to the policies and studies that come out. Looking at the accessibilities of colleges, funding, tuition, and interactions of the private sector....

BC: Your involvement in promoting literacy stood out dramatically in your biography. To what extent is literacy in the Black community a part of your avid interest?

AC: I was never really focused in the Black community. I was president of the World Literacy of Canada and (then) I became Minister of Skills and Development, with special responsibilities to literacy.

BC: The political arena has always been very intimidating to the Black community, why did you choose politics as your career field?

AC: You asked two questions there, or what I think are two questions. Now, why is it intimidating? I think Black people don't feel a part of this society. We have to ask ourselves, who is to blame for that? I blame them and also society, the other society. I don't think that people stand everyday blocking them out of participation. But if they don't come forward, that's fine... I chose this field, well, because it was there... So, therefore, I feel that it is there for us to try. And if I don't behave like I belong, they will not allow you

to.

BC: At the beginning of the interview when I explained the theme of the crossroads for the paper you seemed not to be in agreement with it. Why is that?

AC: Well, I did mention whether I have to agree that the Black community is at the crossroads ... But is it a Black crossroads or is it an individual crossroads? It's your life and you are going to say that I arrive here and I'm going to do for myself. At this crossroad where you've come, when you've arrived at university, you must know at the other crossroad what path you're gonna take. Black people are left at that crossroad. So I debate the fact whose crossroad it is, the black collective crossroad or is it your personal crossroad?

BC: Yes, but there has to be some personal initiative. Black people on a whole do not show that initiative of speaking their own minds, they want somebody else to do it for them.

AC: I agree that there is a collective crossroad and the individual crossroad. If I asked you to pick one which one would you choose right now?... So the crossroad is an individual thing...

[If] we sit and say we're waiting for this collective force, this Messiah who will say it's time to go, it's time for us to walk, the question will be asked immediately, to where, where are we going?...

So we sit and talk for years and you know we are great debaters, but are we moving? Then one person in the group will gradually sneak out and go to do something else...

So we're waiting for that collective force to deliver us. And in the process, telling each other what to do. Now what happens, is we make that person incapable of expressing themselves because they want to fit into the "Black" crowd. So my opinion is to allow the expression [of Blackness — in whatever form] to come, stop defining it, and it will turn out into something beautiful.

BC: What benefits are there to be gained from a more active

involvement in the political arena? How is our involvement crucial to our self-awareness and our perception of ourselves?

AC: The entire benefit of life-style, because politics embraces everything about living, education, health, housing anything you can think of. Politics is about the people and that's why Black people should be involved. If we don't participate it will be to our own peril, we will be left out of the policy.

You see, when you look at a constitution you should see yourself, your living self. If it doesn't represent you then it's not a document. Black people think that they don't belong so they automatically exclude themselves from representation.

BC: But how do you embrace Canada as your own country?

AC: When I came here from Jamaica... this became my home. I pay taxes here! Anything that is due to any Canadian is due to me. I think it is important for us to realize that when people are aware that you have no control over your environment they attack you, they rip you off.

BC: The Unite and Fight rally is being held this weekend, in your opinion, is it a worthwhile venture?

AC: We're always protesting! Nothing is wrong with protesting but when we protest, when we want to move from that crossroad, we must know where we want to go.

BC: How much of the political system did you know about

before you got involved?

AC: None! However there isn't a great deal that one can learn prior to entering the field; I embraced the challenges and learnt day by day.

BC: Somebody looked at your biography and their initial comment was that you do not have enough education. Do you care to respond to this?

AC: You see what you have to understand is that knowledge isn't something that can be purchased so you don't have to worry about where am I going to get all the information. It starts in here (pointing to his ear) and then it comes out. We all have it, I don't care who you are, you've got it.

Lacking Leadership: Black community Failing on AIDS Issues, Critic Charges

(Capital X-tra)

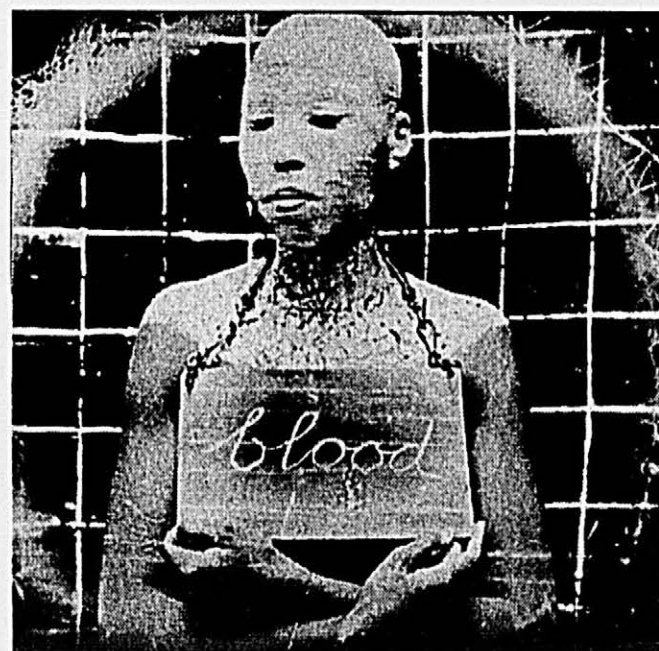
Ottawa's 60,000 Blacks have been let down by their own community leaders who "play on fears" about HIV/AIDS instead of helping people overcome their mistrust of government services, charges Rabin Ramah.

"But when you start pointing those things out, they say" Rabin is a bloody shit disturber. He shouldn't be doing this, he shouldn't be talking about [the] community like this," says Ramah, 28, a writer, and visual artist.

Ramah's actions suggest his strong personal convictions. "My friends are dying, and they are dying alone," he says. His boyfriend of three years recently committed suicide after giving up the fight against

the HIV-related illness.

In an effort to open educational doors to Black and other ethnocultural communities, Ramah formed the Black Artists



Ramah says he wants to help his mostly immigrant community overcome fear and misunderstanding of government, noting immigrants often come from backgrounds where civil war or brutal government regimes are common. "These people are coming from this background where their uneducated. I'm not putting them down. I'm just saying they don't know. The fear of the police [is] already there...nobody explained their rights when they got off the plane," he says.

Ramah wants the Black community and others to know they can simply pick up the phone and find support in Canada.

Foundation Fighting AIDS/HIV (BAFFAH) and organized a Dec. 14th community health fair called "The First Sign Of AIDS".

Let our history not be forgotten

On the importance of self-recognition and self-definition

by Courtney Mills

Imagine, for a moment, that you are back in your first year at McGill. In fact, it's your first week in your new home: the exciting, restless and hopefully, parentless city of Montreal. You've just moved into Rez, an exuberant, inebriated acropolis tucked neatly into the heights of Mont Royal. There are plenty of new faces and new names to learn as eager students from all around the world try out social skills honed at their respective high schools. For those of you in Residence, now or in the past, or

even those of you who weren't fortunate enough to top the pile of admissions applications in May (maybe you never applied), the picture is easy to envision. But reality necessarily has a different hue than the fantasy. For me, the lonesome reality was that even though I was a member of the majority of bright, capable students, I was more clearly a member of the small minority of Black students attending McGill University. So, hey, what's the big deal? Well, when you're the only Black per-

son in a residence of some 220 odd students, one of a handful of over 1200 in Rez and a grain in the sprinkling of McGill's diverse 30 000 strong student body, many interesting situations arise. As a Black student, meeting people, partying and occasionally attending classes, my experiences have suggested the value of education. More Black students should be getting it, while others should be made more aware of Black history and culture.

some of you: Instead, think of yourself lying in bed, dreaming about the morning lecture in Leacock 126 where you should now be, instead of sprawled out under the covers. You're scanning the hall for attractive members of the opposite (or same) sex when the lecture starts. Your Prof. starts lecturing on the foundations of "such and such", the origins of "so and so", and the inventor of "something or other." You are Black, witty and observant. You notice two things:

1) There are very few blacks, attractive, witty or otherwise, attending this lecture.

2) The topics which your Prof. is lecturing about contain no direct or indirect mention of Black people, whatsoever.

"So where's all the Black folks at, yo?" Well, sometimes when I'm gliding down St. Catherine St., I can't help but come across sizable groups of Black C.E.G.E.P. or high school kids cruising the various shops. There seems to be no shortage of young Blacks around. Perhaps many of them don't make the leap to post-secondary studies because as far as they can see, their history is not one of social or intellectual achievement. But my parents tried to teach me the facts which I have uncovered for myself and those which have been discovered by pioneering scholars, have contrasted such hopeless views of Black contribution. Black people do, in fact, have a rich history and have contributed greatly to science and society.

So the merit in education is clear: Not only does it provide a basis for Blacks to better themselves, it helps to invalidate many of the assumptions that unfairly act to limit Black people. The knowledge is out there, ready to jump out from under the weighty foundations of Eurocentric Western civilization. It is times like Black History Month when the past is to be explored that the truths which are found light a path for aspiring young Blacks who want to contribute to their society. Hopefully, as progress marches through time, the picture will become a little more colorful, when it is my daughter's first day in Rez.

Take for example, the customs we employ when meeting. Despite slight cultural differences, I would have to say people generally use similar techniques when meeting others. My favorite form of meeting is the introduction. You've always got to tip your hat to the brave soul designated "the mutual friend" who puts her neck on the line in the hope of forging new relations. "Hey [any name will do], I'd like you to meet my friend Courtney!" The most memorable reactions I've experienced in response to this archetypal situation are "the screw face" and "the eyebrow raise." I think a lot of the screw faces which I've gracefully received in the past have been from people from far flung regions of the northern hemisphere who, quite frankly, have probably never seen an actual Black person before except on a patronizing ad ending with the appeal "Please Give." The eyebrow raise is probably a physical manifestation of individuals wondering, "Who is this [Black] guy?" and "Why is this [Black] guy here?" Or maybe they're pondering why I have a girl's name? Well for the enlightenment of everyone, Caribbean culture dictates that if a baby is going to be christened Courtney, it will most likely grow up to be a man. The etymology shows that this was also true in medieval Europe. This little example not only illustrates the importance of increasing visibility of Black students on university campuses (as opposed to televised trials), but also shows the value of cultural and historical knowledge when interacting with various groups of people.

To further develop this idea, I'd like you to picture yourself in class. I know this is difficult for

Hungry for Bananas

Celebrating a personal sense of blackness

by Cassandra Jack

"You don't like bananas!?" my Black friend exclaimed, and then continued mockingly, "What Black person does not like bananas??"

I could not produce an answer, much to my dismay, that would satisfy me. Surely, there is more to being Black than liking bananas I wanted to say. After all, I celebrate my "blackness" in other ways. Being the daughter of Trinidadian parents, calypso, roti and carnival time have been part of me for as long as I can remember. Did this not make me Black enough? I don't believe your blackness is determined by the number of bananas you consume in one day, I wanted to retort. And yet, I stood dumbfounded, with nothing to say, to justify why I, a Black girl, did not like bananas.

As absurd as this story may sound, it was an event in my life in which I felt my "blackness" was challenged. And since then, I've started to wonder about the meaning of being Black especially with Black History Month approaching.

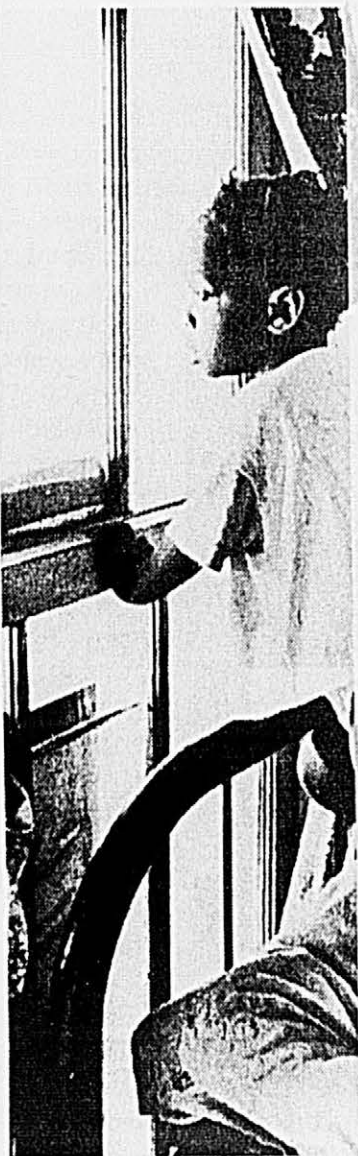
Surely, I am not the only person who takes offense in being labeled Black by the numbers of bananas I eat, or lack thereof. However, although much insulted, I was not in the position

to challenge her sense of blackness, and came to the conclusion that I celebrate my blackness in my own way.

Black History Month is an opportunity for Black people to identify with inspirational leaders. For the remainder of the year, this sense of unity appears to be lacking in many communities. Being the mouse beside the elephant, Canadians are surely no stranger to the Black on Black violence, Black illiteracy rates and Black poverty levels glorified in the American media. With such discouraging facts, it is no surprise that many feel there is little to celebrate, and also find that one month will never rectify hundreds of years of oppression.

I, in contrast, believe that there is more to Black History Month. This is not to undermine the struggles Blacks encountered yesterday and today, but to be inspired to do better tomorrow and to not succumb to these issues.

Celebrate your blackness, glorify the notion of being united, banana eaters and non-banana eaters alike! This is what Black History Month should be about. Perhaps, then Black History Month can extend over the entire year. Enjoy!



What Does It Mean To Be Black?

by Yvonne Botchey

Fortunately for me I have never experienced outright racism, but I have been the victim of ignorance on countless occasions. The one incident that always stands out in my mind happened two years ago. I was arguing with a fellow student and during the course of the argument I used several slang phrases. Another student who overheard the argument was very surprised by my behavior. She told me that she was unaware that I knew how to act Black. I am Black, but it was not until that moment that I realized that being Black and acting black could be two very different things.

With all naiveté aside, being Black is not only a matter of skin color, but of culture. For the most part, Black culture or one's Blackness is composed of many different characteristics. Sadly, a

number of people tend to associate and define Black culture with negative attributes. The argument with my classmate highlighted one of these negative traits, ATTITUDE. The others include violent, rude, loud, obnoxious, ignorant and unintelligent. This is an extreme view of Black culture and one that is held mostly by a minority number of non-blacks. The ignorance which this view is based on stems from a lack of knowledge of black culture and a strong belief in the Black stereotypes promoted by mainstream media.

For Blacks, the issue of Black culture is an extremely important one. This importance originates from the pride Blacks share in being Black. For the extremist Black, a stringent set of rules indicates one's Blackness. In some circles it means "keeping it real", meaning staying true to one's black roots and not selling out. In any case, like most definitions of Black culture, the ambiguity of such terms as "keeping it real" and "selling out" are always open to different

interpretations. Others are more specific in the criteria for Blackness where adherence to the traditional black lifestyle is preferred to emulating other cultures. The problem with this view is that it is extremely narrow and fails to acknowledge the various aspects of Black life that are shared with other cultures.

Neither the negative, stereotypical view of Black culture nor the Pro-Black view can adequately account for all the varying elements of Black culture. Moreover, there really is no definitive Black way to live because we as Black people should just live as we see fit. For me, I encountered a lot of problems trying to emulate the Black person I thought I should be.

As a child it was very difficult for me to find my true identity amidst a society which had a very strong notion of what a Black woman should be. The funny thing is that I am visibly a Black person and I have always had a strong acknowledgment of my African heritage, but I constantly had to fight to prove that I was Black

or that I was down. Sadly, the so-called Black characteristics that I lacked were the negative ones usually attributed to Black people. I was not loud, rude, obnoxious, violent or prone to commit crimes and I tried to prove my Blackness by avoiding these stereotypes. Yet, why did I feel that I had to prove my Blackness? I really do not know why, but I learned very quickly that I owed no one proof of my Blackness. This realization came through by looking to other positive Black females for some insight. Maya Angelou, Toni Morrison, Oprah Winfrey, Sojourner Truth, Terry McMillan and of course my mother provided me with the inspiration that I needed. These phenomenal women helped me to realize that my identity is something that should come from within and should not be forced upon me by external powers. Through their work and lives I discovered what being Black means to me. I am a Black female who is conscious of her roots, her heritage and her future. Being Black means being who I am.

VOICES

The Two "-Isms"

A comment on the pressures and responsibilities of women in the Black community

by Nicole Burgess

"...It is the pride, sense of community and resilience of Black women who have never been content to simply survive, and who have fought at all levels, in all situations and by all means against the enslavement of their bodies, their minds and their communities."

-Dr. Vivian Gordan

Any woman of color can appreciate the great demand that society, community and family places on her. To fulfill her role at home, school and work she must constantly prove her worth through proper management and mastery of many arts. As with any individual who is discriminated against, she must deal with a wide range of obstacles on a daily basis, obstacles very different from those of her male and white counterparts. As a result, she is often working harder and longer to fulfill all of

her roles and to be considered "equal" in today's society.

In general, every Black woman is familiar with the double "ism." This double "ism" implies that she, more than likely, will have to deal with racism and sexism each day of her life. Unfortunately, in North America these birth rites are inevitable and difficult to grow beyond. These kinds of stereotypes and misconceptions often feed into self-fulfilling prophecies, stigmas of being victims, nannies or the bourgeois snob. Luckily the majority of Black women have managed to maintain positive self images, and in the long run, have and will experience some level of success.

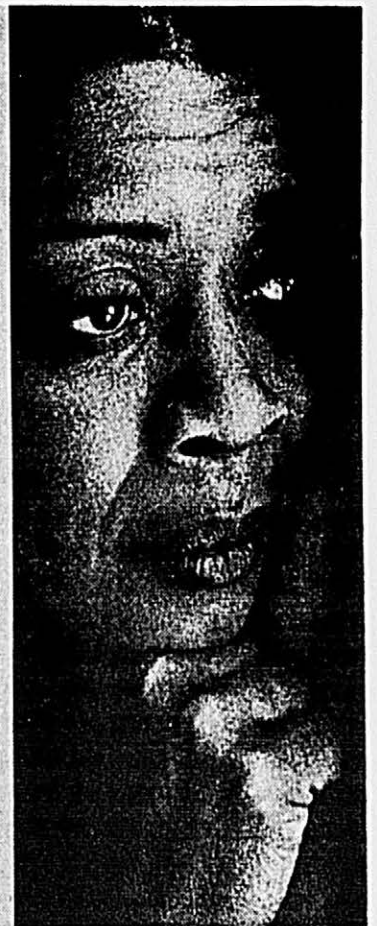
In the 20th century the issue that is largely affecting the Black community is that of single parent families. Many more children are having to experience the absence of a full-time parent, most

often the father. As a result, the mother has a dual role, mother and father, encompassing the responsibilities of nurturer, teacher and provider. Now, more than ever, even the primary role of transmitting cultural information must be fulfilled by the mother or not at all. (This infers that the woman must be knowledgeable on the spotted history of the African Diaspora.)

Being a woman is a blessing, but one that entails much hard work. With being a Black woman there comes responsibilities; to the family, community and to other young women as a mentor and a guide. Regardless of whether a woman chooses to live up to these expectations, her behavior will always set a precedent for all Black people. How does she do it? -Any mother will say for the love of her children. Where does she find time? -Any teacher would say that there is

always time for her students. Why does she do it? -Any leader would say for the future of all Black people.

This article is a means for me to sing the praises of the Black mother and recognize, strong sisters and supportive brothers. Hopefully this article will open people's eyes to the massive roles Black women have to bear; in the family, workplace and society. It will be through the strong effort of these women that young people will strengthen; it is through their support that their male counterparts will be able to effectively deal with society's misconceptions, stereotypes and prejudices. It is once Black men and women work together that we can effectively work towards emancipation for the entire Black community.



Creative Space

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Un cri d'amitié

Au nom de la amistad
Et quelle amitié!

Celle d'une laide
réalité qui tracasse et
froisse les bribes d'un
souvenir meurtri.

Avec quel courage
donc souffler sur la
poussière recouvrant les
traces

D'un passé noir et
opaque?

Et pour quelle raison?

La lisière de la
souffrance et du
soulagement demeure
ambigüe.

Mon esprit est
troublé, car il est truffé
de questions sans
réponses.

Je ne peux que
reconnaître des sensa-
tions, des émotions

Et bien sûr, ce ma-
laise qui me hanta lors
du merveilleux specta-

cle de l'authentique et
hideuse ignominie.

Au nom de la amistad
Et quelle amitié!

Il n'y a que larmes et
désespoir

qui
s'emparent de mon âme
trop faible

qui
s'aventura à regarder
un 'il était une fois',

non à la manière d'un
conte mais d'une

histoire vraie.

Comment refouler une
légitime douleur?

Une douleur qui vient
en exerçant son droit de

c i t o y e n n e t é
émotionnelle.

Comment lui refuser
accès?

Et de quel droit?

Oui, mon esprit est
troublé, car il est truffé

de questions sans
réponses.

Début du poème.

Ce dont je me
souviens...

GAVE US US FREE!
GAVE US US FREE!

Un visage d'ébène,
portant toute la fierté

du nègre sublime,

Criant d'une forte
voix, pourtant inaudi-

ble à l'oreille de celui
qui prétendait tout

comprendre.

Ce dont je me
souviens...

Un paquet de pierres
jeté à la mer

Entrainant au
tréfonds de celle-ci des

objets embarrassants,

Des objets qui
néanmoins possédaient

un coeur, un passé, un
futur.

Ce dont je me
souviens...

Des frères du même
sang se livrant à un

c a u c h e m a r
insoupçonné,

Et cela pour les trente
pièces d'argent que Ju-

das Iscariote avait lui-
même trop désirées.

Fin du poème.

Comment donc poser
son regard sur la vie?

Comment donc se
débarrasser de souvenirs

plus lourds qu'une con-
science honnête mise en

face de son péché?

Mon esprit est
troublé, car il est truffé

de questions sans
réponses.

Ainsi donc je joins ma
voix au cri de quatre

siècles de honte et
d'humilité,

Au nom de l'amistad,
Je réitère ma foi en un

paradis promis.
- Kish Gué (02-02-98)

Turn back the Clock:

The Daily looks back at major moments in Black History, as reported by the Daily

Tuesday, September 29, 1970
**Teach-in calls for libera-
tion**

by Robert MacKenzie

The Committee for the Lib-
eration of South Africa was
formed yesterday evening.

John Singler, a McGill Political
Scientist, and, in his words,
an exile from South Africa,
acted as advisor to the group.

Mid-way through the dis-
cussion, he recommended
bringing several important Af-
rican speakers to Montréal
who are presently speaking at

a seminar in Toronto.

Professor Shingler pointed
out the shocking statistic that
40% of the world's executions
are carried out in South Africa.

"One million blacks are ar-
rested there each year; that's
one in every six. Four thousand
political prisoners are collec-
tively serving fifty thousand
years of sentences at the
present time."

Thursday, October 26, 1972

**Panther kidnapped by
Immigration officials**

A former member of the

Black Panther party who was
fighting deportation from To-
ronto last week was "kid-
napped" Monday by immigra-
tion officials and turned over
to the FBI, according to his
lawyer, Charles Roach.

Ed Hogan, whose militant
organizing activities in Cleve-
land were stopped when he
was convicted of an all-white
jury, was "spirited away" be-
fore his lawyer was officially
notified of the deportation de-
cision, Roach said.

Protests were immediate
from leaders of Toronto's
70,000 strong black commu-
nity. Civil liberties lawyers

called for an investigation, and
the resignation of the respon-
sible government officials.

Thursday, January 31, 1990

**Brothers and Sisters, out
of the Gulf**

by Audrea Golding

As the United States braces
itself for a full scale war against
Iraq, the African African com-
munity is once again faced
with the irony of fighting for a
government which has never
found it in their interest to fight
for our rights or our humanity.

Our young brothers and sis-
ters serving in the Persian Gulf
are being sacrificed for a sys-
tem which has made every ef-
fort to destroy us.

For now, we must not allow
ourselves to be fooled by the
anti-Iraq sentiment which is
being propagated across the
U.S. Instead, we must do as
author Alex Haley did, and re-
search our roots back to the
mother continent.

At that point, many of us
may find that our Muslim an-
cestry binds us with those Ira-
qis which the U.S. is now wag-
ing war against.

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.65 per day, 3 or more consecutive days, \$4.10 per day. General Public: \$5.90 per day, or \$4.95 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

H O U S I N G

Combine housing & Social Justice experience, study discuss & live christian base community at bottom of Peel St. Small house, 3 roommates (male) \$250 cheap, quiet. Contact Rick 933-4590.

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Moving/Storage. Closed van or truck. Local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

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Travel-Teach English: 5 day/40hr (Feb. 25-Mar. 1) TESOL teacher certification course (or by correspondence). 1,000's of jobs available NOW. **FREE** information package, toll free 1-888-270-2941.

Remunerated 5 1/2 hours over 2 sessions. Non-smokers, right-handed, not colorblind students 18-35. For attention study call 848-2253.

Athletes varsity: Basketball, Tennis, Gymnastics, Soccer, Wall Climbing, Football, Archery, Kayak, Waterski instructors for children's summer camp, Laurentians. Also arts & crafts, pottery, beadmaking, photo staff. Fax C.V. (514) 481-7863

Study concerning students' attitudes about environmental issues. Involves completing questionnaires for 1 hour. Paid 15\$. Supervised by Richard Koestner. Call Stephanie Paquet at 398-8219.

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S E R V I C E S O F F E R E D

English Angst? Proofreading/correcting for univ. papers, resumes, etc. Also tutor for Eng-written/conversation. Good rates-pleasant atmosphere. Tel Lawrence 279-4710.

F O R S A L E

Daytona Beach Florida Spring Break 1998. \$289 February 20-March 1. 7 nights. Daily Pool-deck Parties, beach activities. Fun, Sun, Party-time! 392-9789.

P E R S O N A L

Are you willing to become an egg donor for an infertile couple anxious to have a baby? All expenses paid. Please call Linda at 514-849-1329.

Anthropology/archeology Kathrine from South Shore, met at Van Gogh Dec. 31st (Blue Suit) but did not have a chance to exchange numbers, please get in touch: l.g.lewis@usa.net.

L E S S O N S / C O U R S E S

Art Courses
Pottery, sculpture, painting, drawing, live model, free studio time. 460 St. Catherine W. #502 Metro McGill 879-9694.

Come and Practice your French with Francophones. Bilingual Club Half and Half. Tel. 465-9128.

Music Academy offering courses in guitar, bass, piano, drums, flute, vocals, sax, composition, writing etc. Tel 363-6771, 626-8194. McGill students receive 10% discount.

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Motivated, energetic team players to add to a relaxed and comfortable office atmosphere. Great bonus and incentives. Experience an asset but not required. Fulltime from 8:30-3:30 and parttime from 3:30 to 7:30. Limited spaces available.
845-0099

JCC Camp Kingswood

A coed overnight camp in Bridgton, Maine

Summer Positions

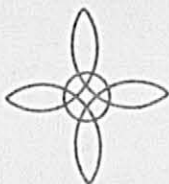
Supervisory: Unit Head, Arts & Crafts Director, Athletics Director, Camping Director, Drama Director, Office Manager, Waterfront Director;

Counselors with Specialties in: Aquatics, Archery, Athletics, Boating, Camping, Ceramics, Gymnastics, Photography/Yearbook, Radio, Ropes, Sailing, Tennis;

Other: Secretary, 1st Cook

For information, call Wayne Goldstein or Ava Goldman, 617-244-5124.

The Sexual Assault Centre of McGill Students' Society



Sexual Harassment and Assault are prohibited under the McGill university code of conduct.

The Accompaniment Programme of the Sexual Assault Centre of McGill Students' Society offers information, support and accompaniment services for members of the McGill community who have been sexually harassed or assaulted in a McGill context.

Information, Mon-Fri, 10am - 5:30pm,
398-2700.

Helpline, every night, 6pm-midnight,
398-8500.

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Call Center



DEAN OF THE FACULTY OF EDUCATION

McGill University invites nominations and applications for the position of Dean of the Faculty of Education. The appointment will be for a renewable five-year term commencing July 1, 1998.

Candidates must have appropriate scholarly and administrative experience, with proven leadership abilities; they must be able to liaise with the Ministry of Education and the educational milieu. Ability to communicate in French is an asset.

The Dean is responsible to the Vice-Principal (Academic) for the supervision and administration of the academic programs, budgets, and all activities of the Faculty of Education.

McGill University is committed to equity in employment.

Nominations and applications, accompanied by a detailed curriculum vitae and the names and addresses of three referees, should be submitted in confidence to:

Dr. T.H. Chan, Vice Principal (Academic)
James Administration Building

no later than March 31, 1998.



Call for Nominations

SSMU Elections is now accepting nominations for the following positions:

Student Society Executive

- President
- Vice President (External Affairs)
- Vice President (Finance)
- Vice President (Internal Affairs)
- Vice President (University Affairs)

Senators

- | | |
|---------------|---------------------|
| • Arts | • Management |
| • Dentistry | • Medicine |
| • Education | • Music |
| • Engineering | • Religious Studies |
| • Law | • Science |

Undergraduate Representative to the Board of Governors (1)

Financial Ethics Research Advisors (4)

CKUT-FM Board of Directors (2)

the deadline for returning Nomination Packages is: Thursday, 12 February 1998 @ 5:00p.m.

Nomination kits are available at the: SSMU Main Office William Shatner University Centre, 3480 McTavish, 1st Floor

To contact SSMU Elections, Call: 398-8222, Fax: 398-7490, or leave a message at the SSMU Main Office.

Make Your Mark!



POLL CLERKS NEEDED for March 3, 10, 11 and 12

Applications are now available at the SSMU Front Desk. Pay: \$7.00 per hour

